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ABSTRACT

This resource unit for elementary students brings together information about cowboys, with a special emphasis on the songs and poetry that they created and that were created about them. The unit is self-contained. All poems and songs are included. Objectives are provided. Specifically, the unit should help students read and understand poetry about cowboys; give students a base of knowledge on which to build in doing further independent work such as writing poetry, lyrics, and music; provide students with an awareness of the daily life of a cowboy in the Southwest; help students develop a realistic attitude toward the life of a cowboy, as opposed to the cowboy of American fable and legend; and help students learn how important the cowboy was in the development of the whole Southwest, and in particular, in the development of Arizona from a territory to a state. Activities for art, music, and other courses are suggested. Examples of activities follow. Students read verses of poetry aloud. For example, they rewrite poems such as "Cattle" or "I'm an Arizona Cowboy," using their own words and images. Students draw pictures or cartoons creating a scenario around a Western scene, write words for a song to be sung by a cowboy or cowgirl, and present a Western skit. The unit concludes with a bibliography of resources for students and teachers. (RM)

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THE AMERICAN COWBOY

AS DEPICTED THROUGH MUSIC AND POETRY:

INSTRUCTIONAL MATERIALS FOR THE

ELEMENTARY CLASSROOM TEACHER

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October 8, 1981

Instructional Materials Packet prepared for use by the Arizona Educational Information System, Arizona State University, Tempe Arizona 85287

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STATEMENT OF SIGNIFICANCE

The education of a student in an American school involves:
analyzing, probing, debating, and developing the theoretical
ability to solve problems,
The education of a cowboy in America involves:
observing, listening, experiencing, doing,
and honing his use of practical work skills.

Edward Holmes, Jr.

Through the years much material has been collected about the life and role of the American cowboy in the West. Stories, songs, poems, sculpture, motion pictures, paintings, have all been produced showing the influence that the American cowboy had in the development of the American West. This Resource Unit is an attempt to bring together information about cowboys, with a special emphasis on the songs and poetry that they created, and were created about them.

OBJECTIVES

I. Students should be able to demonstrate the ability to read and understand poetry about cowboys.

II. To give students a base of knowledge on which to build in doing further independent work, such as:

- A. Writing poetry with a Western/Cowboy theme.
- B. Write lyrics for a Western/Cowboy song.
- C. Write the music for a Western/Cowboy song.
- D. Paint murals depicting:
  1. The cowboy on the range: branding cattle, herd the cattle to market, surviving the boiling heat and freezing cold.
  2. The life of a cattleman's wife: raising children, growing

food, canning, feeding animals, churning butter, sewing, mending worn out clothes, surviving the heat and the cold.

3. Through the use of slides/music(records and/or tapes)/stories and poems, students will gain an awareness of the daily life of a Cowboy in the Southwest.
4. The development of a realistic attitude toward the life of a Cowboy, as opposed to the Cowboy of American fable and legend.
5. Through an exposure to the social and cultural life of the Cowboy in general, students will learn how important the Cowboy was in the development of the whole Southwest, and in particular, the development of Arizona from a Territory to a State.

OUTLINE OF CONTENT

I. Classroom Activities:

- A. A Poem With A Refrain
- B. Two Part Poems
- C. A Poem To Be Read In Union
- D. Rewriting A Poem
- E. Drama And Poetry
- F. Correcting A Poem
- G. Using A Thesaurus
- H. Adding Additional Verses to a Cowboy type Song

II. Suggested Art Activities

III. Classroom Listening and Art Activity

IV. Music Self-Inventory

V. Suggested Music Activities

VI. Outside of Class Activities

VII. More Suggested Activities

VIII. Bibliography

A. Cowboys-Myth and Reality

B. Cowboys in Art

C. Cowboys-Poetry

D. Cowboys-Personal Accounts

E. Cowboys-Interpreters Of

F. Cowboys-Books of Songs and Music

G. Cowboys-Arizona Cowboys

H. Recordings of Cowboy and Western Music

I. Cattlemen and Other Topics

J. Cowboys-Western Outlawry and Justice

K. Books for Students

1. Cowboys-Non-Fiction

2. Cowboy-Dictionary

3. Cowgirls-Fiction/Non-Fiction

CLASSROOM ACTIVITIES

1. Read a poem with a refrain. The teacher reads a poem(example: "Life On The Range") with a refrain, the students reading the refrain.
2. Two part poems. Boys and girls read alternate verses of a poem(example: "Coyotes").
3. Read a Western poem in unison. Teacher and students read a poem in unison(example: "A Cowboy's Night").
4. Rewrite a poem. Have the student rewrite a poem using their own words and images(example: "Cattle" or "I'm An Arizona Cowboy").
5. Drama and Poetry. While the teacher reads the poem aloud (example: "Noon On The Range") the students act out various parts of the poem.
6. Correcting a poem. Give the sample poem a title, correct the spelling, arrange the lines in some meaningful order, and correct the punctuation.
7. Using a Thesaurus. Students are to rewrite a poem(example: "The Calf ") using a Thesaurus to find synonyms for underlined words.
8. Adding verses to a song. Using the words and music to a song(example: "The Cowboy") have the students add two additional verses. One verse of the two must be a "concluding" verse.
9. Scenario. Put the class into small groups. Ask the members of each group to divide the group in such a way as to accomplish the following tasks: (1) write a poem depicting a Western scene, (2) draw pictures (cartoons or otherwise) creating a scenario around a Western scene, (3) write words for a song to be sung by a cowboy/cowgirl, (4) write a dialogue for a story about the life of a cowboy or cowgirl. As a concluding activity, the individual groups may present a Western skit, a series of pictures about Western/Cowboy life, or sing a song(with their own lyrics and music) about Western/Cowboy life.

A Poem With A Refrain

Cowboy Life On The Range

Appropriate for Grade III

Teacher:	Out of the moon comes the sun
	And out of the range, the cowpoke,
	And out of the night, the coyote,
Students:	They howl,
	They howl,
	They howl.
Teacher:	Out on the range comes the cowboy,
	And down the old trail
	Come the steers
Students:	Bellowing,
	Bellowing,
	Bellowing.
Teacher:	Out of the east the dawn comes,
	Cowboys coming in off the range,
	Slowly riding in for chow
Students:	Come one,
	Come two,
	Come three.

Edward Holmes, Jr.

A Two Part Poem

Coyotes

Appropriate for Upper Grades

Girls: Coyotes are a lanky bunch
Lean, not full of blubber,
Four legs they got, a vise like jaw,
Eyes, piercing coals of fire.

Boys: When hunger grips these prairie dogs,
In packs they start to roam,
To hunt and dine upon,
Some delicious prairie animal.

Girls: To hunt and track
For such scarce food
Must surely take some practice,

Boys: But up there pops
A handsome dude,
A lean and lanky hare,
With ears like two antenna,
Legs like rubber bands,
He lopes along
Without concern,

Girls: Until he senses danger,
He hides among the prairie grass
When his enemy, the coyote,
Slowly passes by,
A midnight snack to find.

Edward Holmes, Jr.

A Poem To Be Read In Unison

Appropriate for Grades IV and V

A Cowboy's Night

Silver stars twinkling
In the darkening night,
Moon poking out its head
Big and bright,
Leafless trees
Casting an eerie light,
Ghosts of the night.

The howling old
Coyote,
The baying of the
Wolf,
The singing of the
Crickets,
The hooting of the
Owl.

Singing to the restless
Steers,
To calm away their
Fright,
Whistling to the
Prairie dogs,
Rustling in the night.

Edward Holmes, Jr.

Rewriting a Poem

Possibly appropriate for Grades III-VI

Using the same rhythm, rewrite this poem using the topic of cowboys.

Cattle

How slowly the cattle herd moves,
It rarely breaks into a trot,
Aimlessly wandering along,
The muddy river bank.

Edward Holmes, Jr.

Appropriate for Grades V and VI

I'm An Arizona Cowboy

Whenever I ride the Arizona trail
I see the rising cloud of dust,
Where the longhorn herds did roam,
And I dream I'm an Arizona Cowboy.

With rope in hand,
I rope and tie,
Those restless Texas longhorns,
And I dream I'm an Arizona Cowboy.

Remembering the dark blue sky,
Stars twinkling over head,
Bedded down in my snug bedroll,
Pack wolf howling in the winter night,
I doze and dream I'm an Arizona Cowboy.

Edward Holmes, Jr.

Drama and Poetry

Noon On The Range

Slowly the cowboys
Ride in off the range,
Beckoned by clanging,
The triangle's call,
The campfire blazing,
The coffee pot steams,
Lunch is beef jerky, a biscuit
and beans.
Hand over fist,
They grab for their grub,
Tin plate and cup
Held tight in the hand,
And walk away complaining,
"Beans, beans, beans!"

Edward Holmes, Jr.

Appropriate for Grades II through VI.

Using this poem as a stimulus, have the students act out this Western scene.

Appropriate for Grades III through VI.

Using this poem as a stimulus, have the students act out "The Old Cowpoke".

The Old Cowboy

I saw the old cowpoke
Riding over the dusty trail
Crooning soft and low,
His dusty saddle shown
From years of silent work,
His spurs softly jingling
As he prodded on his horse,
Torn shirt he wore upon his back,
Threadbare jeans and an old
Rumpled cowboy hat,
Punchin' Texas longhorns
To the Arizona rails,
Singin' to the restless steers,
Calmin' all around,
An Arizona cowpoke
On the Arizona trail.

Edward Holmes, Jr.

Correcting A Poem

Appropriate for Grades IV through VI

1. Give this poem a title.
2. Correct the spelling.
3. Arrange the lines in some meaningful order.
4. Correct the punctuation.

While a saddle bag ain't
naw pillow,
for under my mangy head,
nor a bedroll like goose feathers
in a downy spread,
yet I'd rather take the cold
night air,
Than a stuffy four walled
room,
With the crickets playin'
their guetars,
The stars twinkling over head,
A coyote howls off on a
distant hill,
All is right with the
world.

Edward Holmes, Jr.

Using A Thesaurus

Appropriate for Grades VI and above

Using Roget's College Thesaurus, or other upon level Thesaurus

Find the underlined words and use a synonym for them in this poem.

The Calf

There was an animal
on the range,
you had to watch
both day and night,
it was not a cow,
but a calf,
it would not cry,
but would bawl
and bellow,
sometimes it was cross
and cranky,
sometimes calm
and gentle,
as night came, it would
frolic and play,
while the other cattle
were growing quiet,
tranquil,
the hardest animal
to know or
understand
was a calf.

Edward Holmes, Jr.

An Arizona Cowpuncher

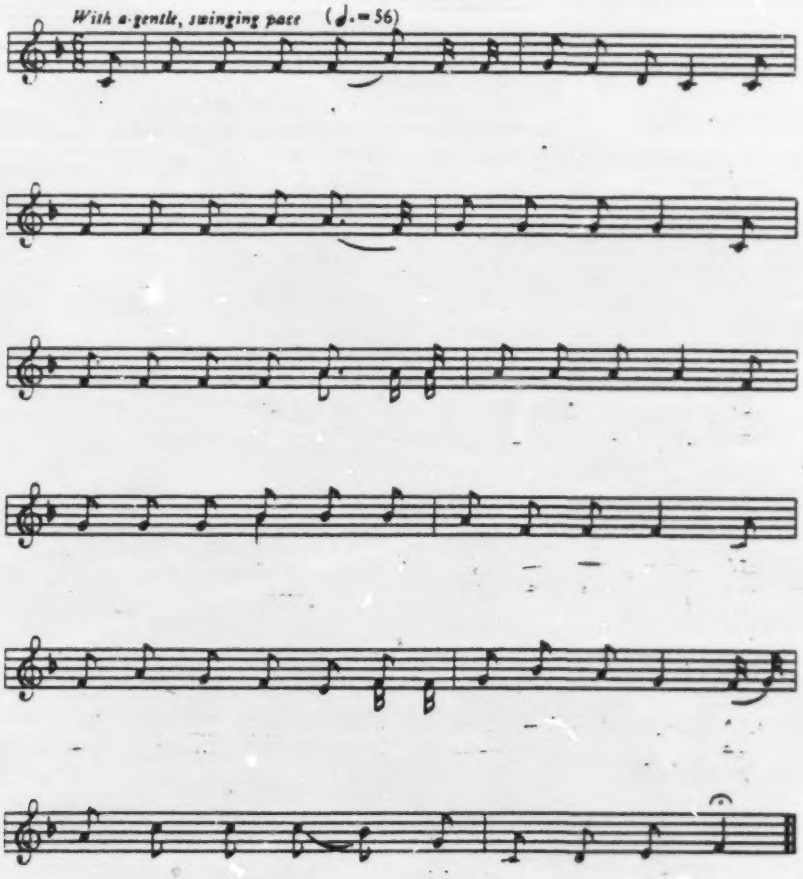
To the tune of
"The Cowboy"
(a common domain song)

I wash in a pond and I dry in the sun;
I wear my duds on my back;
On a fire of sticks I cook my beans, *
And sleep on a bedroll for want of a cot.

If my cookin' aint' very neat,
You can't knock me for wanting to eat.
Give me a man that chows all the time*
(add a concluding line)

(Add an additional verse)

(Add a concluding verse)

THE COWBOY

(a common/public domain song)

SUGGESTED ART ACTIVITIES

1. Divide the class into small groups, give each group a stick drawing of a human figure. Have each student draw in what they think would be a part of the scene.(example: they might dress the cowboy/cowgirl, add horses, cattle, trees, cactus, evening stars, etc.)
2. Divide the class into small groups, give each group a set of cut-outs(example: a cowboy/cowgirl, horses, cattle, trees, mountains, sun/moon, dogs, other animals) and have them create their own pictures of life in the Southwest before the turn of the century. Use paste or glue to affix the cutouts to large sheets of drawing paper. Display in class along the wall.
3. Divide the class into small groups, give each group the assignment of making one portion of a classroom mural about the life of a cowboy in Arizona/Texas/The Southwest. Mural should include: (a) herding cattle to market, (b) training wild horses to the saddle, (c) the life that women led in the Southwest---sewing, baking, feeding chickens, milking cows, making preserves, churning milk into butter, helping with the round-up, raising children, fighting Indians, defending herself from intruders like rustlers, (d) branding time, (e) night time on the range.
4. Making cowboys/cowgirls, horses, steers, from clay, dor an Art Education project.
5. Learning about the history of Southwest American Art.
6. Visit an Art Gallery displaying Western art and art objects.
7. Visit the Arizona Museum(1002 West Van Buren, Phoenix, AZ.). Viewing the pictures, figures, and other art objects associated with early life in the Territory of Arizona.
8. Visit Pioneer Village(near Camp Verde, Ariz.). With reconstructed Arizona bank, jail, farm, burial ground, Methodist Episcopal Church(with a working hand pump organ), blacksmith, various reconstructed homes of the period.

ONE SUGGESTED ART ACTIVITY

For some elementary students living in rural areas of our country the experience of branding cattle in the yearly cattle round-up is not a new experience. For students living in urban areas of our country their only tangible experience with the branding of cattle would be in designing a brand that they would use to brand cattle. Their first attempts at designing brands should result in a simple, yet highly individualistic, brand. Their brand may be humorous, it may incorporate a letter from the students first or last name, it may incorporate the name of a currently operating cattle ranch, or it may involve a symbol duplicating exactly the name of a ranch mentioned in their textbooks. No two brands created by the students in any one class should be <u>exactly</u> alike. The purpose of branding cattle is so that they might be easily recognized as belonging to one or another particular ranch. Branding of cattle also prevents cattle rustling, i.e., the stealing of cattle.

The suggested Art Activity might be to have each student draw their own impression of how steers are branded during the yearly round-up, and around the picture they may draw examples of different known brands. They might also want to draw: (1) a humorous brand, (2) a simple brand, (3) one or two brands that reflect the motto of a particular State, (4) one very complex brand. All of the brands should be so designed that a competent blacksmith might be able to fashion them for use by a real cattleman during branding time.

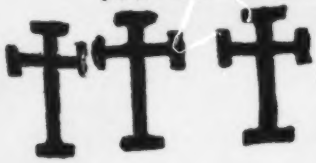
The following page illustrates various brands(all in the common domain), which might be used by the students to surround a self-drawn picture of cattlemen branding a steer.

Branding Cattle Brands

Rocking K

José Sepulveda Ranch

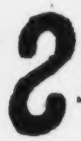
Cortés'
Three Christian Crosses



First Texas Brand
(Chisholm Ranch)

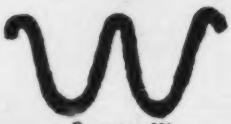
Quarter Circle H

Hog Eye



Lazy S

Rocking Chair



Running W
(King Ranch)

John Chisum's Long Rail

U. S. Indian
Brand

CLASSROOM LISTENING AND ART ACTIVITY

As both a listening and art activity for Grades IV through VI, the following story may be read by either a student or the teacher, while the students(either in small activity groups or as individuals) help to paint a mural depicting the life of a typical woman on a cattle ranch in the Southwest. (Crayons, Water Color Markers, Water Paints, or Oil Paints may be used.)

Story

In a time gone by, but not so long ago, when the Longhorn was the King of the Great Southwest Cattle Range, there lived a very special type of person upon this earth. This very special person was found on every ranch where cattle were to be found. This person was a woman. She was a Cattleman's Wife.

A delicate sort of woman(or big and strong), she had long black hair(or brown or red or yellow) which was rolled into a tight bun at the base of her neck(or tightly braided and wover about her head, or hanging down her back nearly to her waist). She was tall(or perhaps she was short or just average in height) and wore dresses around the house of calico print or muslin, and shoes that buttoned half-way up to her knee. If she went out into the hot sun she often wore a bonnet tied loosely about her neck. A good strong apron covered her from her neck almost to her toes. She wore no jewelry except her wedding ring, and used neither lipstick or finger nail polish. She was a firm believer in telling the truth, and would use a branch switch to paddle her children if they told a lie. She was honest, and expected others around her to be honest. While her husband was Boss on the Cattle Ranch and on the Range, she was the Boss of the Ranch Home.

This woman, let us name her Sarah, had to work from morning 'til night. She brought in sticks and wood from the log pile to make a fire, in the morning in the hearth. When the fire was lit, she would measure out cold water(from the nearby well) and oats to make hot porridge. She made the porridge in an old iron kettle slung on an iron bar above the hearth fire. The big iron coffee pot was filled with water(also carried by hand from the water well) and then

coffee which had been ground fresh from coffee beans(at the village mercantile sotre) was added, and the pot set on the glowing fire coals to boil. Sarah then awakened her husband (if he was not yet awake). Her husband, let us name him Jason, washed his face with cold water poured from the porcelain pitcher into the porcelain water basin, which sat on the wooden water stand. Jason slowly dressed himself with a cotton long sleeved shirt and denim overalls(or jeans) and pulled on his fancy leather boots. Quickly combing his hair he went in for a breakfast of porridge and coffee. After they had eaten, Jason went out on the range with the cowhands, and Sarah began her day. First, Sarah had to wash up the dishes, and clean the pots and pans. Then, she went to the barn to get the chicken feed for the chickens. "Here chicky, chicky, Here chicky, chicky", she called. The chickens scattered all about her. Then she had to begin fetching water from the water well to boil. When the water boiled she put it into a large pig iron or copper kettle, put the clothes in with the shavings from a homemade bar of soap(made from cow fat,which was rendered,and lye) and stirred them round and round with a large homemade wooden paddle. Once she thought that the clothes looked clean, Sarah would pull the soggy clothes out of the kettle and place them in another kettle of hot water, to rinse them. Once the clothes had been thoroughly rinsed, Sarah would then ring each of the clothes dry by twisting and twisting them, round and round, letting all of the water drain out of the clothes. Stringing up a clothes line between two trees, Sarah would hang the wet clothes out to dry on the sunny Southwest day. Next, Sarah had get the children up out of their beds, and feed them. Then the children, Obadiah and Elizabeth, would go to the chicken coop to fetch the eggs for their mother, while Sarah milked the two old cows. Sometimes, Obadiah would help his mother milk the cows. Obadiah was a young man of nine. Elizabeth was still a little girl of four. Obadiah would often help his mother with household chores. He would sweep out the dirt floor, wash the dishes, fetch fresh water from the old water well, help pick berries for a berry cobbler or pie, help his father feed and water the horses at the end of the day.

Elizabeth was too young to really help her mother with the hard household work, but she would help pick flowers for the house, help with the sweeping, and help pick the berries.

Sarah, after the children were fed, and the cows milked, and the breakfast dishes cleaned, would send the children out to play. This was summertime, mid-August, 1897, and the one room school house was closed until mid-September. So, the children could play all day long. Sometimes, however, Obadiah had to go out on the range with his father, Jason, and the cowhands, to help with the longhorn steers. When Obadiah helped his father, he felt like a man.

Sarah would begin making the bread for the week, mixing flour and water and shortening and salt into a big doughy mound. She would kneed and kneed the dough until it was soft and pliant. Then she would bring out her brand new bread loaf pans to grease, and place the dough in the pans. While the bread dough was rising, Sarah would go outside to see if the clothes were drying properly. The clothes were still wet, so she reentered the house and sat in her favorite rocking chair, put on her glasses(with the little iron frames) and began darning the socks that her men wore big holes in, but she also had to mend the tear in Elizabeth's dress. Yesterday, while Obadiah and Elizabeth were playing, Elizabeth had fallen and torn her dress. After the men's socks and Elizabeth's dress were finished, Sarah began mending her own dresses, and also began cutting squares for the quilt she was planning to make for Christmas. Setting aside her glasses, and replacing the mended clothes, she went back into the kitchen to see how the dough the rising. It has risen double its size, so she punched the dough down to rise once again. Then she went out to the log pile to get twigs and logs. She brought them into the house. Setting the logs down, she broke the twigs and put them into the bottom of her wood burning stove. With a long, sulphur tipped match she started the twigs to burning, then she slowly added the logs to make a roaring fire. When the bread dough had risen again, she put the bread pans in the oven to bake.

While the bread was baking she went outside and took the clothes off of the clothes line. She folded each dress, shirt, or pair of pants carefully, and brought them back into the house. She then put them in their proper places in the old chest-of-drawers, where all of the clothes were kept. Next, Sarah went back into the kitchen to begin making butter. Earlier that morning, when Sarah and Obadiah had been milking the two cows, Sarah had set aside the milk to separate. To make butter, the heavy cream must rise to the top of the milk. The heavy cream was then scooped up with a large, shallow spoon, especially made to scoop the cream from the milk. She then poured the cream into the butter churner(a big wooden affair with a tall handle to push up and down).Then she called Obadiah into the house and told him to begin churning the butter. Obadiah did not really like to stand and push the big wooden churning handle up and down, but he did it nonetheless. When his mother asked him to make ice cream(on special occasions they would have ice cream) he would gladly stand and turn the ice cream churning wheel. Ice cream was a real treat for him. Ice cream made from real cream and fresh strawberries and sugar with a vanilla bean thrown in for more flavor.

With lunch time coming soon, Sarah took Elizabeth out into the garden where they grew fresh tomatoes, corn, onions, potatoes, squash, and many other things. Sarah and Elizabeth picked green beans for lunch. With Elizabeth sitting beside her, Sarah began picking the ends of the beans and snapping them in half, and putting them in a pan full of water. When they had finished with the beans, Sarah put the bean pan onto the back burner of the stove to simmer until lunch time. Meanwhile, she took down a slab of bacon, sliced off four big slabs, one for each of them, and put the remaining bacon slab back on a hook hanging from the roof beam of the house. The bread was finished baking, so she removed the loaves from the oven, tipped them on their side to cool, set out the wooden plates and the eating utensils for lunch, called to Obadiah to ask if the cream had yet churned into butter, began fixing water to prepare the noonday coffee,

called out to Elizabeth to stop pestering the cat. Finally Sarah rang the big meal calling bell to call Jason home for lunch. A poisonous snake was creeping by, and Sarah quickly went into the house to fetch the old shotgun which hung above the fireplace, loaded the gun, and went outside to find the snake. The snake had slithered away, Sarah went back inside and replaced the old shotgun above the fireplace.

And the day was now half over.

MUSIC SELF-INVENTORY

Have students evaluate their music personalities by completing this Music Self-Inventory:

A. My favorite type of music is _____ because _____.
B. My favorite musical artist is _____ because _____.
C. My favorite musical group is _____ because _____.
D. I prefer these types of music in the following order (please rank them).

___ country music	___ classical music
___ folk music	___ rhythm and blues
___ hard rock	___ soft rock
___ jazz	___ opera
___ other	

E. My favorite song is _____ because _____.
F. My favorite radio station is _____ because _____.
G. On the average, I listen to music about _____ hours per day.
H. The volume at which I like to listen to music is _____.
I. I carry my radio with me _____ of the time.
J. When I get together with my friends, we listen to music _____ of the time.
K. My friends think the music I like is _____.
L. My parents think the music I like is _____.
M. I like to listen to music when I an in a _____ mood.
N. Usually, listening to music makes me feel _____.
O. I am _____ familiar with current popular music.

Ask students to share and discuss their responses. As a follow-up, discuss the social symbolism of music for teenagers. Ask them how music helps to include and exclude people in groups. Also ask your students how music helps them to feel independent of thier parents and other authority. Encourage them to share personal anecdotes.

Permission to use granted by author.

Source: Mr. William Frkovitch, Advanced Graduate Teaching Associate Department of Secondary Education, Room 402, Farmer Education Building. Arizona State University. Tempe, Arizona 85287.

SUGGESTED MUSIC ACTIVITIES

1. Have students bring to class some of their favorite Western music records. As you play them, tell students to take notes on the lyrics. Then discuss each song's message and why it might appeal to them. Have the class draw some conclusions about what today's Western music means to them. Play records of Western/Cowboy music from 1870 through 1915, compare the strong use of lyrics in those songs with modern Western/Cowboy music.
2. Run an experiment on the effects of different types of Western music. With the prior approval of your school's principal, arrange to play Cowboy/Western music from different time periods in your school's cafeteria during the lunch hour period. Each day during one week play Cowboy/Western music from a different time period(examples: 1870-1890, 1890 to 1910, 1900-1915, 1930-1945, 1960-1980) choosing the period to reflect different styles of singing, varieties of lyrics, use of different types of instruments, etc. Have your class observe if the atmosphere and actions in the cafeteria vary with the music. Have a class discussion about the results that the students visually observe about the other students. As a alternative, run the experiment in your own individual classroom.
3. In cooperation with the Music Teacher have your students learn a series of Western/Cowboy/Southwestern songs from 1870 through the 1980's. With the permission of the Principal, during a School Assembly, the students may entertain their fellow students by singing these songs.
4. Have students write their own Cowboy/Western song, creating their own lyrics and music.
5. Using a modern Western/Cowboy song, have the class write lyrics appropriate for life of the cowboy in the Territory of Arizona(circa 1870 to 1910.

OUTSIDE OF CLASS ACTIVITIES

1. Ask each student to interview his or her parents as well as four other adults on the type of Western/Cowboy music that was popular when they were teenagers. Have the class also ask these adults how their own parents reacted to this music. In class, have students compare their findings and discuss how Western/Cowboy music has changed over the years. Also discuss how Western or Cowboy music both separates and links each generation.
2. If you and the students like to sing Western/Cowboy folk songs, learn two traditional Country/Western songs from records and add these songs to your usual repertoire. Find out as much as you can about each of these songs.
3. Investigate the state of Country/Western music in your area to determine whether there are live performances of it by local groups, professional or amateur, and what styles they tend to favor. If there is a large response from the class, perhaps you can take them to a live performance of Western songs.
4. Invite a local performer of Country/Western music to the class to illustrate some of the older more traditional tunes of the Cowboy and early Southwestern Territory life, in constrast to some of the more modern songs about Western/Cowboy/Southwest Territory life.
5. Invite a local performer of Traditional Western/Country music to the class to illustrate the use of different musical instruments used before 1910.
6. Interview a number of people with varied backgrounds on the subject of Cowboy/Western music, with a view to ascertaining the degree of correlation (if any) between a like or dislike of such music and a basically urban or rural background and orientation. It may be well to play some recorded examples of such music as part of the interview. Have the students include themselves as respondents.

MORE SUGGESTED ACTIVITIES

1. Have your students take a look at the Top Ten Country and Western songs from one(or more) year/s or the number one country song for each of the past ten years. Analyze them for changes in such things as music and lyrics, changing voice styles and more sophisticated instruments.
2. Have students compare and contrast Western songs from several decades (example: 50's vs. 60's vs. 70's vs. 80's) by tracing the value changes shown.
3. In groups, have students write their own lyrics for a Country/Cowboy/ Western song by providing them with an instrumental version of a song. Let them record their lyrics with the background music and play their products for the entire class.
4. Give students lyrics from several different types of Western/Cowboy/Country songs, as well as from poetry, and have them identify which ones are songs (and maybe the time period) and which are poetry. The students should be able to describe how they came to their conclusions.
5. Have students put a classic poem about Cowboys/Cowboy life/Cowgirls/Western life/ Country life to music, either creating a new tune or using a traditional piece of music for the purpose of creating a totally new song.

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4. The Longines Symphonette Recording Society, The Treasury of the Golden West.
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